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*The Return* 歸去來兮辭 as a Style of Ci 辭

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Tao Yuan-ming (365-427)'s *The Return* 歸去來兮辭 is not only one of the most well-known elegiac verses, but also the one and only written in a style of ci 辭 in his literary works. Why did he choose the style of ci among so many styles and genres, when he decided to abandon his office and return home? There is no doubt that when he wrote *The Return* he kept *The Elegies of Chu* (*Chu Ci*) in his mind. He used the word, "xi" 兮 which was characteristic of *The Elegies of Chu*, the last paragraph which begins with the phrase "It is all over" 已矣乎 is similar to summarization form "luan" 亂 in *The Elegies of Chu* which also often begins with the phrase "It is all over" 已矣哉. The style of ci has its origin in *The Elegies of Chu*.

Taking it into consideration that Tao Yuan-ming decided to renounce the world and write this declaration to lead a secluded life, we can find close relationship to the chapter of *The engaging the hermits* (*Zhao Yinshi*) 招隱士 in *The Elegies of Chu*.

A number of poems similar to those of engaging the hermit were written in the era of Western Jin Dynasty, several decades before Tao Yuan-ming. Having based upon these poems, he chose the style of ci which was closely

associated with *The Elegies of Chu*. Therefore, he used the phrase “Go back home” 歸去來, in order to declare himself against being engaged as a hermit.

### Xie Lingyun 謝靈運's Shanju 山居

— The literature of 〈Ju 居〉 (II)

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Xie Lingyun's *Shanju fu* 山居賦 is the great fu text which succeed to Pan Yue 潘岳's *Xianju fu* 閑居賦, on whose features and its importance in Chinese medieval literature I explained in my former essay : *The literature of Ju — a view point for Shanshui 山水 / Yinyi 隱逸 literature of Six dynasties* (*Journal of Chinese Literature*, vol. XLII).

These two fu, however, are very contrastive in an essential point. While Pan Yue's *Xianju* is modestly settled near the capital and its fu praises the virtue of the empire, Xie Lingyun's *Shanju* is constructed disregarding the capital and its fu declares own superiority over the capital in beauty and magnificence. *Shanju fu* is a successor of *Jingdu fu* 京都賦, but on the other hand an usurper of it.

*Shanju fu* is noted in detail by author himself, and his self-notes which narrate the topography of his *Shanju* according to his walking is contrastive to the body text which describes picturesquely the beauty of it. We must pay attention to the fact that his notes are very effective to combine the beauty of his *Shanju* into the real topography of it, and so *Shanju fu* attains being the greatest masterpiece in Shanshui literature. In addition, Xie Lingyun's poems written on his *Shanju*, whose titles frequently mention author's geographical position, unify these elements: picturesque beauty and real topography. Xie Lingyun tried to realize his ideal world by making full use of his literary skill, and he succeeded in it.

### An approach to *Cheng-nan Lian-ju* 城南聯句

of Han Yu 韓愈 and Meng Jiao 孟郊

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The tradition of linked verse in China was revived by the Da-li 大曆 poets

and got popular among Mid-Tang 中唐 Literati, of whom two groups were most notable. One was led by Bai Ju-yi 白居易 and Liu Yu-xi 劉禹錫, whose linked verse grew out of their friendship. The other was led by Han Yu and Meng Jiao. They competed each other in their poetic art and experimented with new expressions. In this article I offer a close reading of the first part of their representative work “Cheng-nan Lian-ju”. They deal with fresh subject matters, and their description is unique in their determined avoidance of stale poetic diction.

This new poetic style directly influenced Li He 李賀, especially in *Chang-gu shi* 昌谷詩. However, the two pieces are quite different. For example, while “Cheng-nan Lian-ju”, though very concrete in its description, is not about any real place, in *Chang-gu shi*, Li He when evidently writing about the scenery of Chang-gu, his home country, created an imaginary world out of a real place.

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#### TRANSLATIONS AND NOTES:

*Zhuzi yulei*, *Lunwen* 7

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#### MISCELLANEOUS:

Studies of Chinese Poetry in America——from 1962 to 1996, Part 2-3

——William H. Niehauser, Jr., University of Wisconsin.

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